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BELCHER

MOOSAIC

GLASS

CO



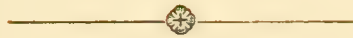


Copyright, 1886, by BELCHER MOSAIC GLASS CO.

*Handwritten signature or initials, possibly "A. P. ..."*



# Belcher Mosaic Glass Co.



OF all the materials used in this country by the decorator in his art, glass has received the most attention, and its development as a decorative medium has been in proportion to that attention. With this development of its artistic usefulness has come wonderful increase of skill in its manufacture, the glass-maker of today being able to produce every color and tint called for by the artist, many of them as marvellous as they are beautiful.

THE BEAUTY  
OF MODERN  
GLASS.

Almost from the first the American artist abandoned the usages and traditions of the European schools, and aimed at brilliant effect rather than design, striving for artistic and harmonious arrangement of diverse color rather than merely transparent pictures. So far has the American artist carried this feeling that he can no longer be called a painter on glass, but is really a worker in glass mosaic. That this is a healthy and artistic movement cannot be doubted, for the further the decorator gets

ARTISTIC MERIT  
OF AMERICAN  
WORKMANSHIP.







Among all the devices now in use by workers in what I have described as true mosaic glass, there is but one fastener of any worth,—that of Henry F. Belcher, an invention which at once commends itself for practicability, simplicity, and strength. With this fastener the finest mosaic can be made, the smallest pieces uniting one with another, or with many in combination, and following any given design. The metals composing the matrix are very much harder than the leadings used by all other makers, and do not yield to the weight of the glass or the action of heat and cold. The productions of the Belcher process are water-proof and air-tight, the metal does not overlap the glass, and the work is far lighter and more durable than any other form of stained glass. Moreover, by this process the metal can be more easily made to do its share in forming the artist's design than by any other mode of fastening.

THE UNRIVALLED  
PRACTICABILITY  
OF THE  
BELCHER PROCESS





from the once fashionable English and German pictorial stained glass, and follows a mosaic motive, the nearer he approaches the best mediæval glass-workers, whose magnificent windows are lasting memorials of their ingenuity and good taste.

It is true the mediæval glass-worker was compelled to make a mosaic of his window, as glass in his day could be had only in small pieces. The modern worker, however, does so from the artistic sense, his art knowledge teaching him that effect in light and shade, combination of color and ITS SUPERIORITY  
BY EFFECTIVENESS prismatic play of light,—attributes which alone give value to glass as a decorative material,—can be best and most surely obtained by the juxtaposition of small and irregular pieces. In the means to obtain these effects, the artist of today has the advantage over his mediæval brothers in two most important particulars:—a larger field of color from which to choose, and the invention at last of a superior mechanical contrivance for fastening the pieces of glass together. To the latter feature I wish to call special attention.





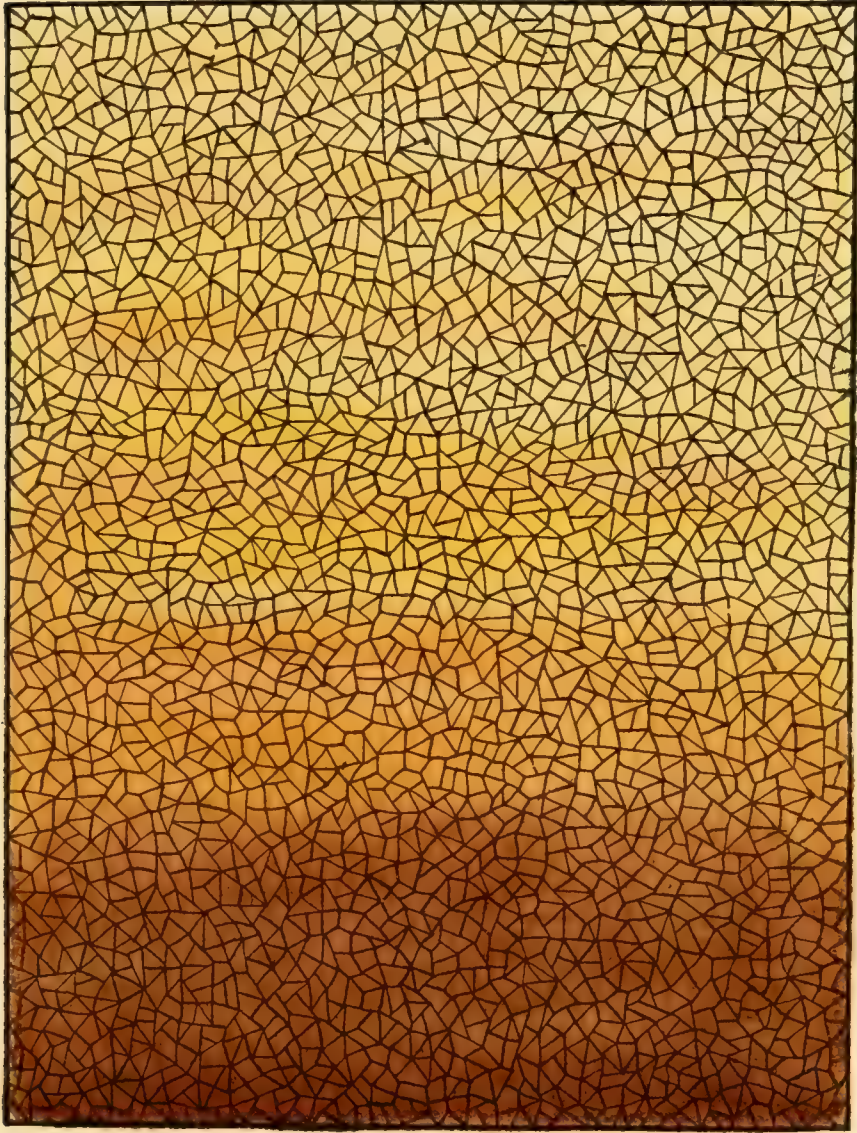
I look forward to great results in the use and artistic application of this invention; an invention by which, more easily than by any other, is put within the artist's grasp an endless series of beautiful productions.

“All garlanded with carved imageries,  
Of fruits and flowers, and bunches of knot-grass,  
And diamonded with panes of quaint device,  
Innumerable of stains and splendid dyes,  
As are the tiger-moth's deep-damask'd wings;  
And in the midst, 'mong thousand heraldries,  
And twilight saints, and dim emblazonings,  
A shielded scutcheon blush'd with blood of queens and kings.”

Caryl Coleman.

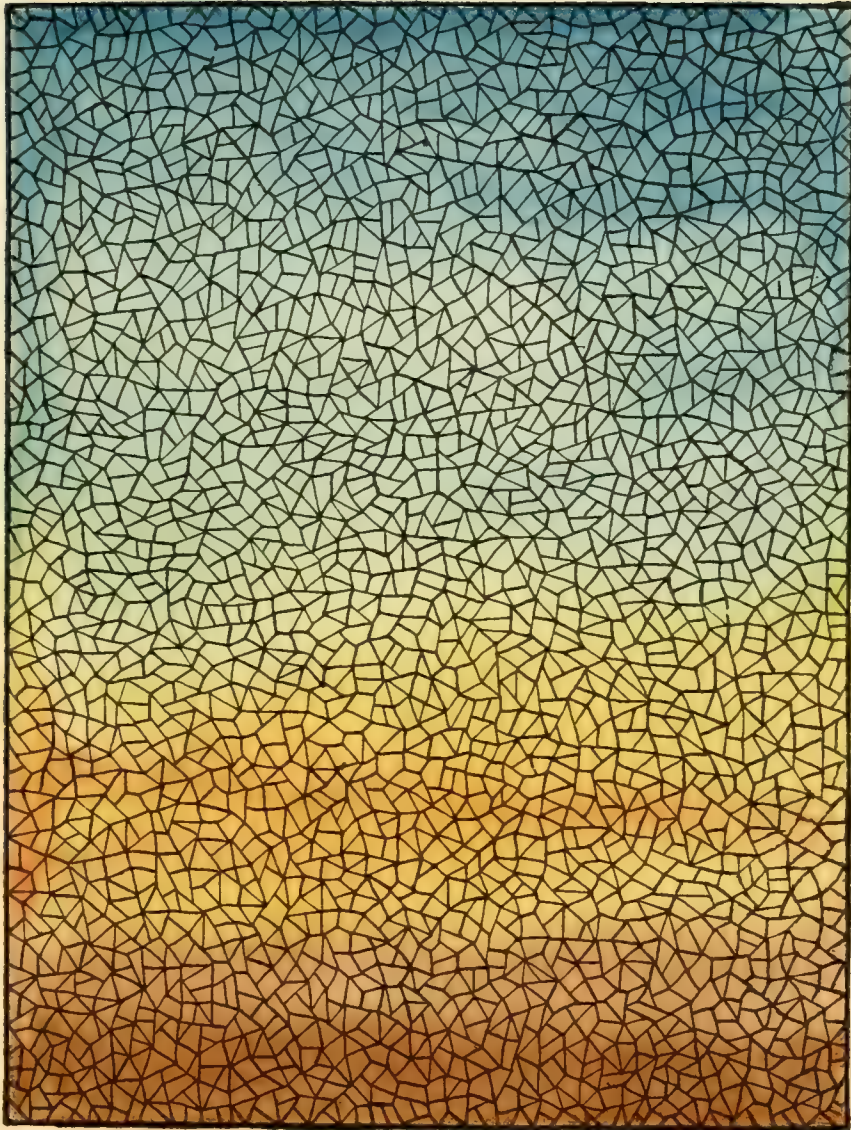






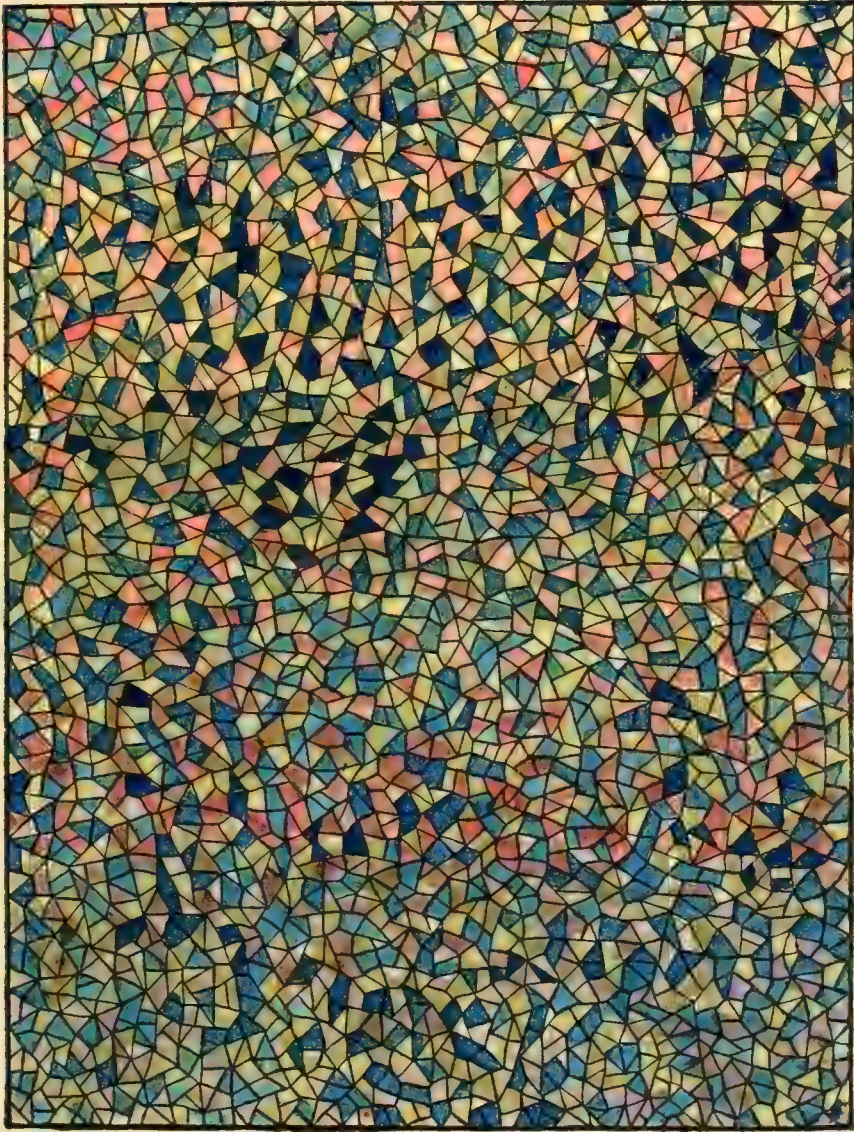






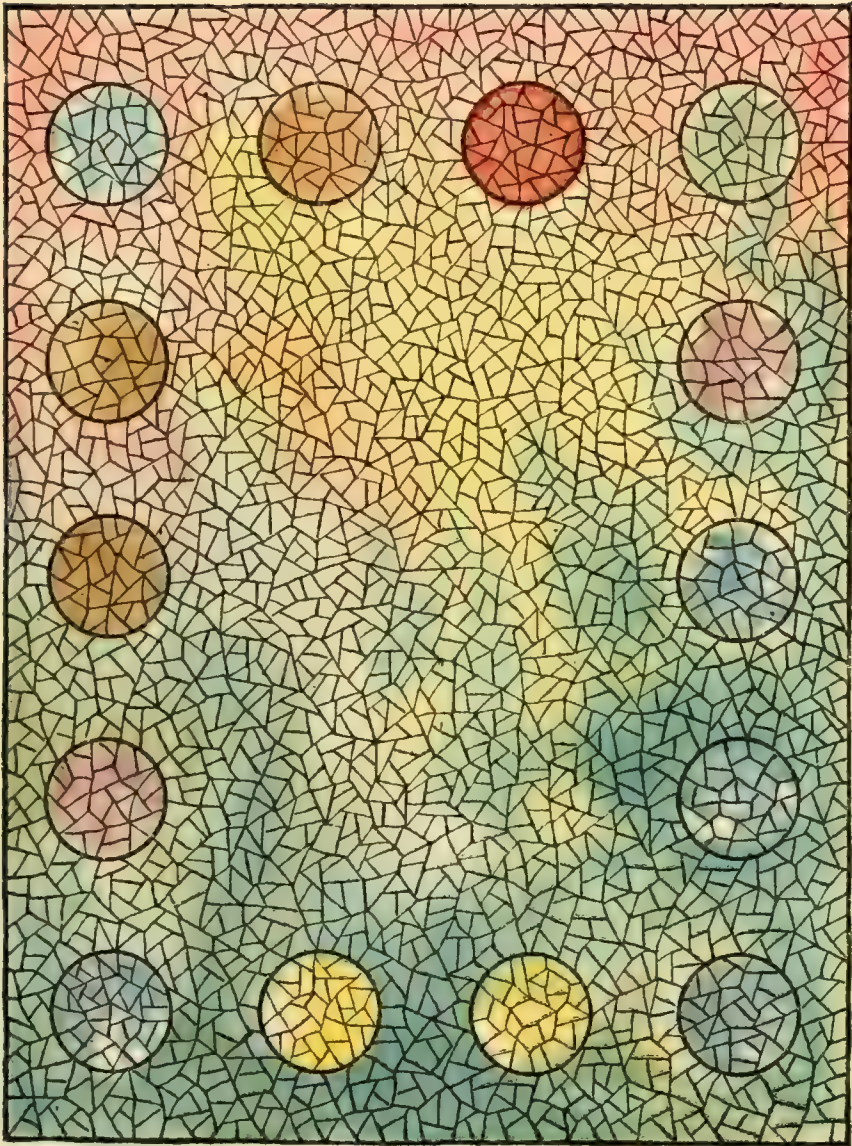






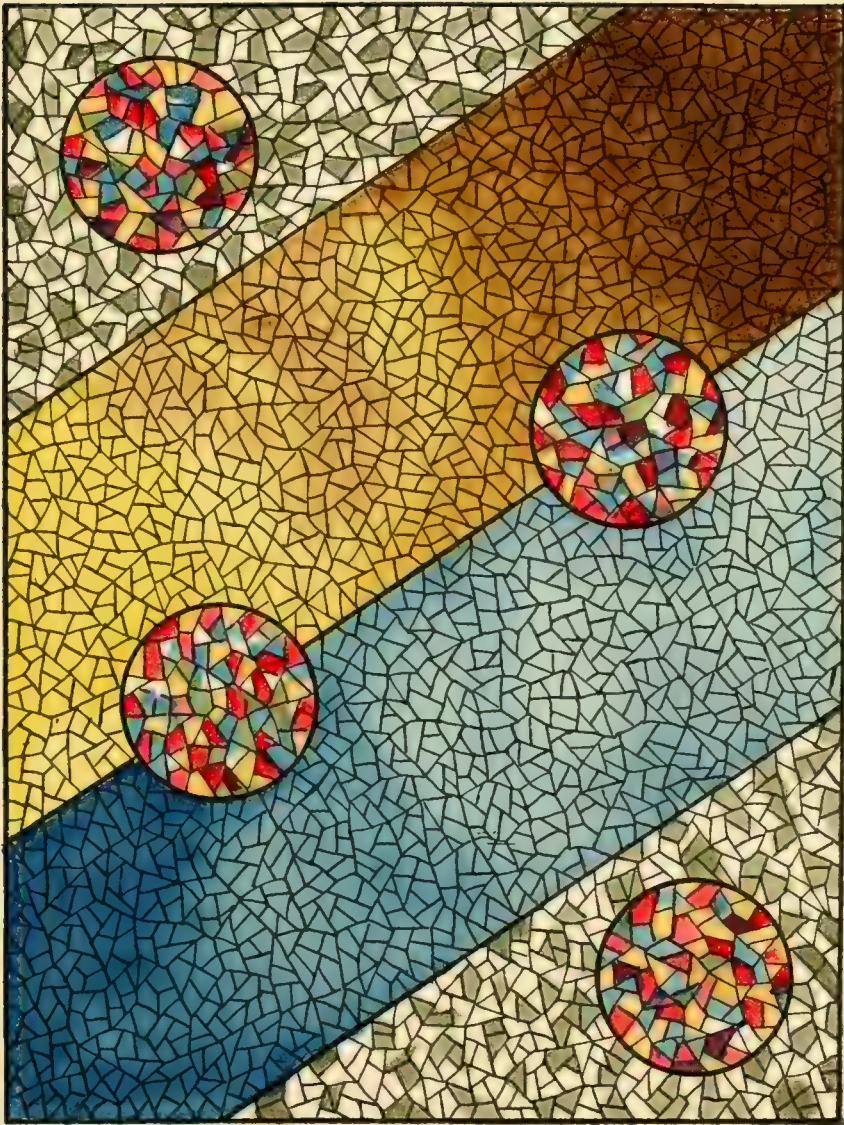




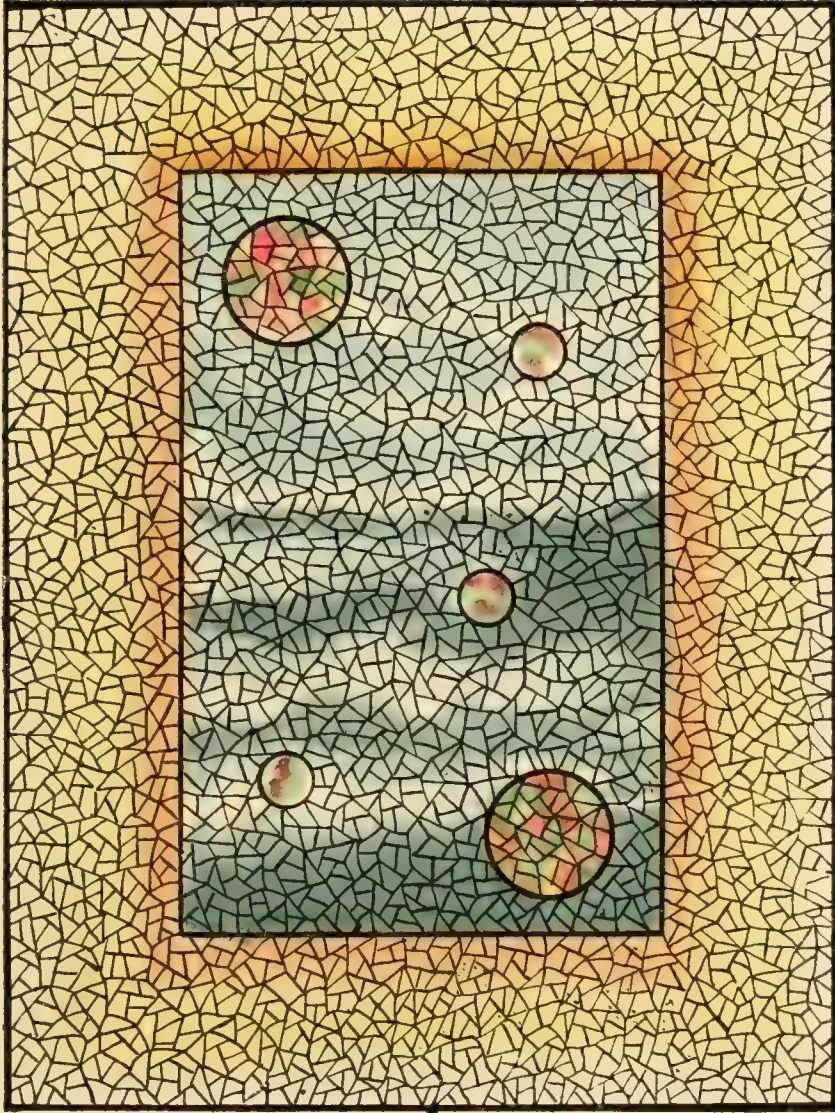






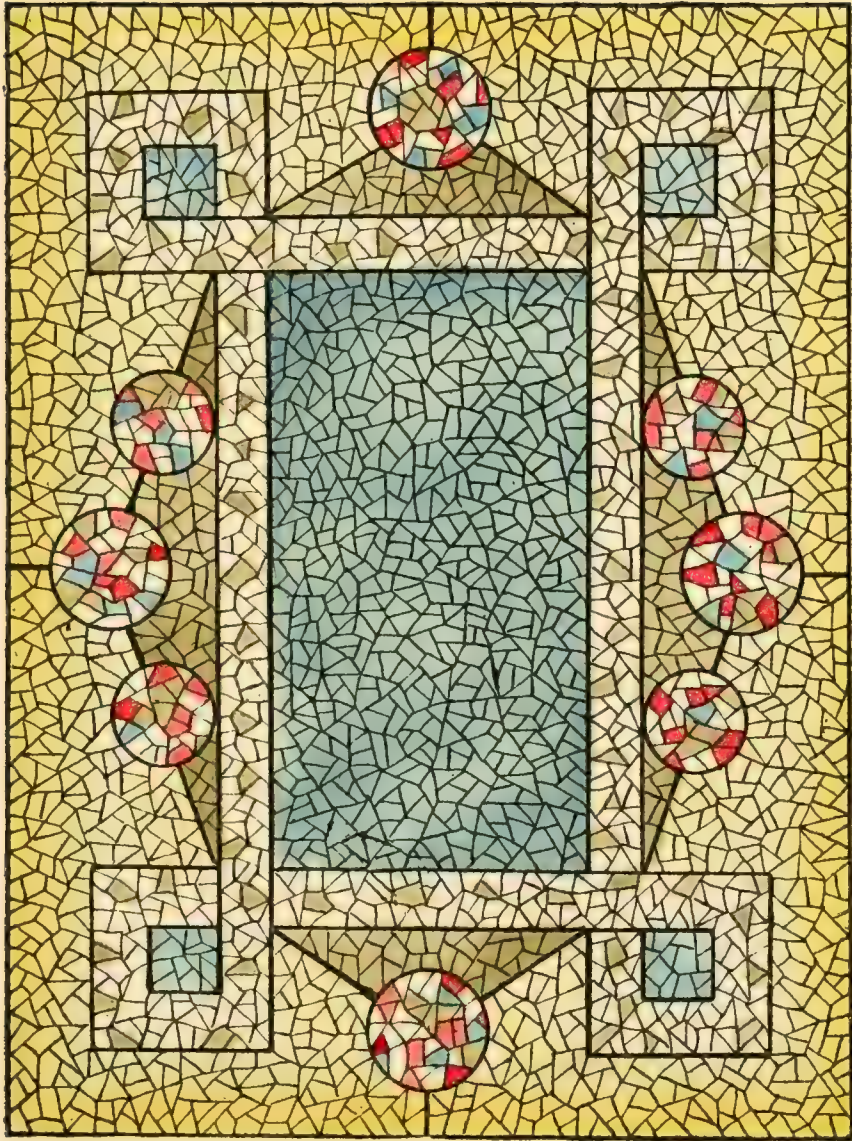






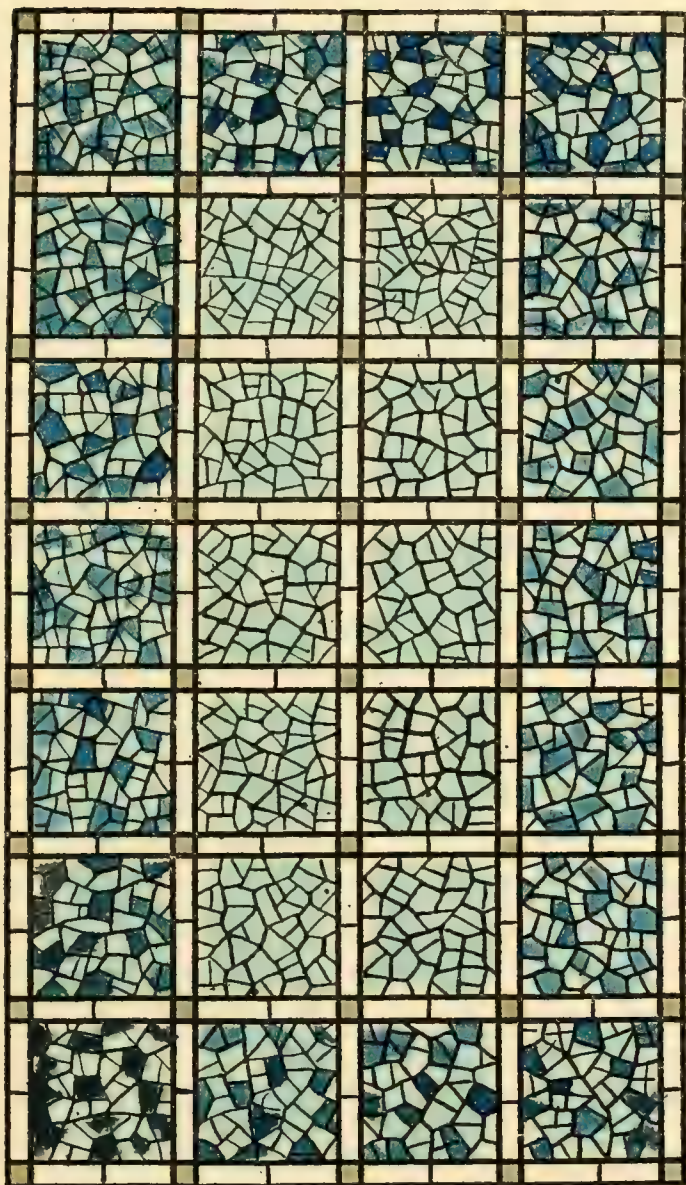






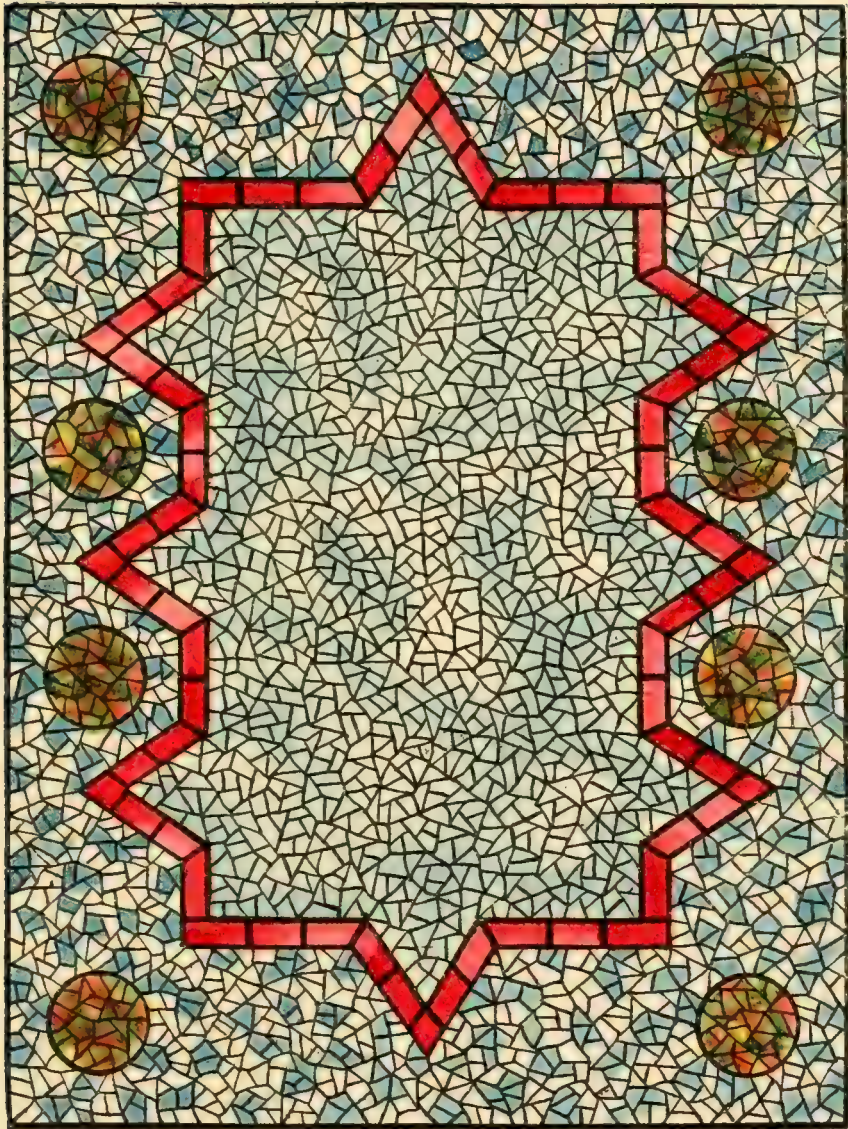






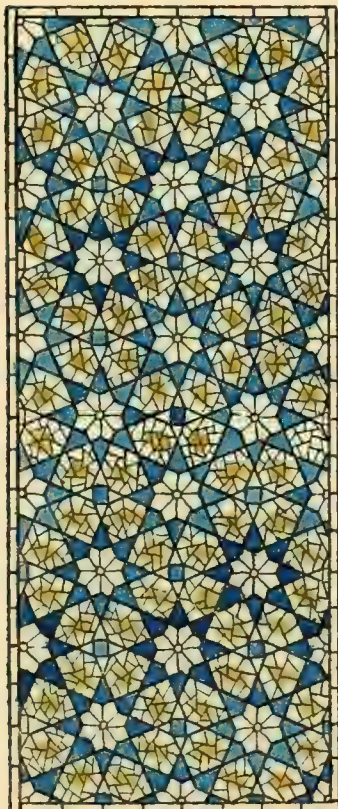
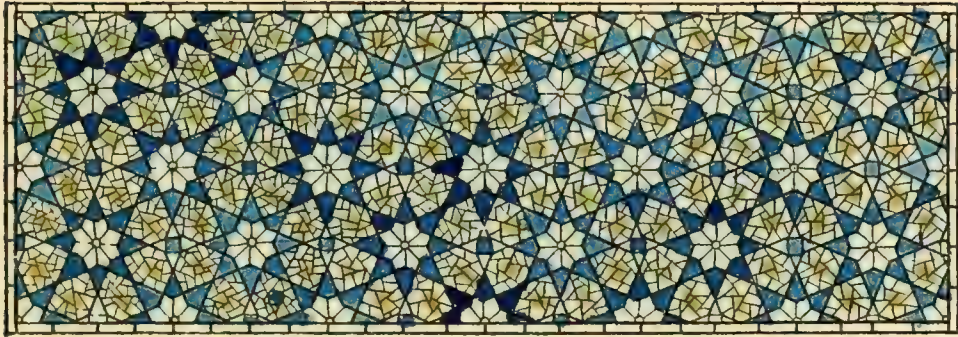
MOSAIC DOOR LIGHT W<sup>m</sup> H. DAY Des.



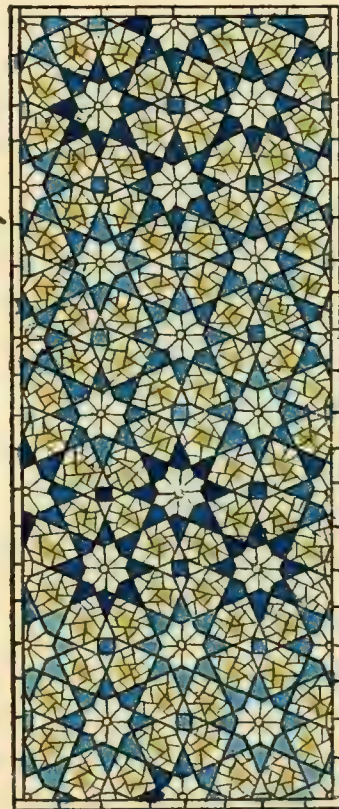








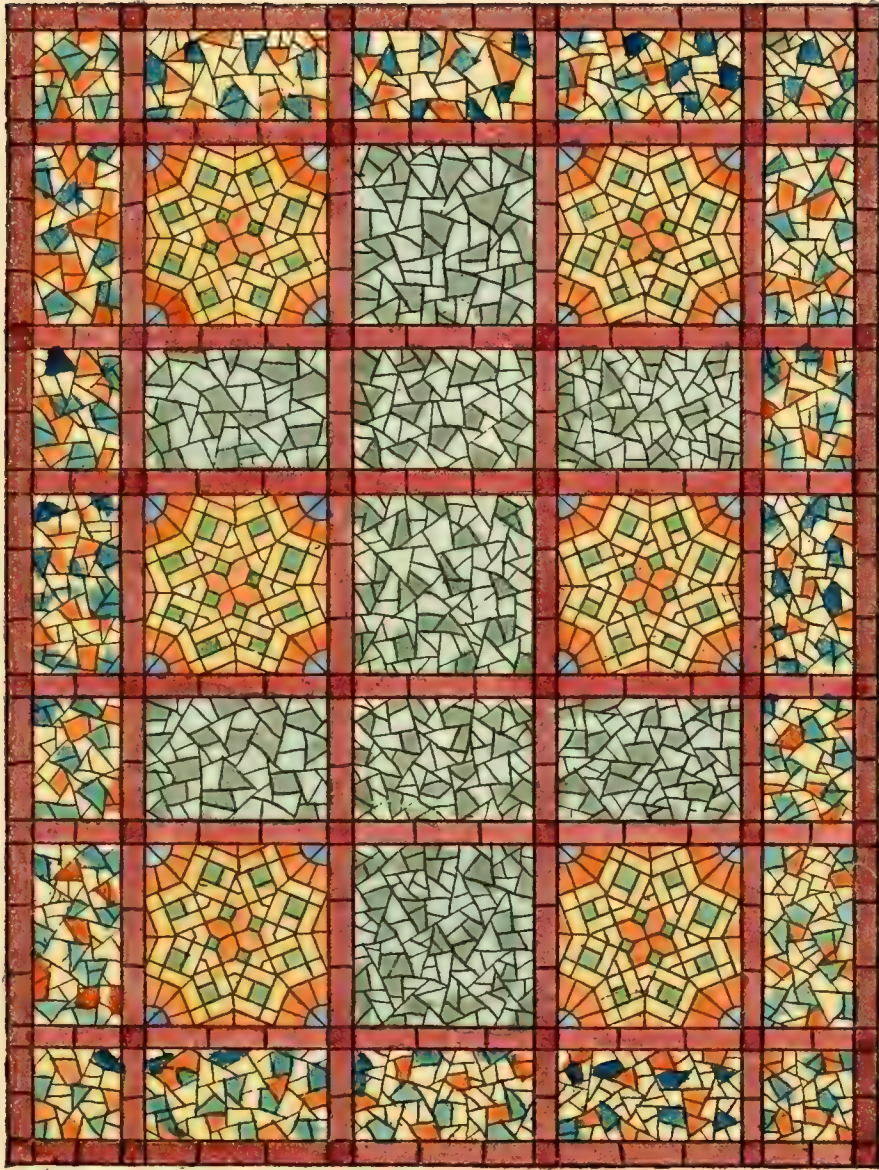
DOOR LIGHT DESIGN



W. H. DAY DESIGNER





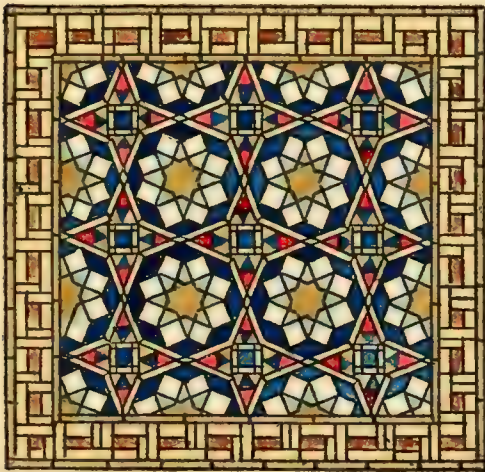
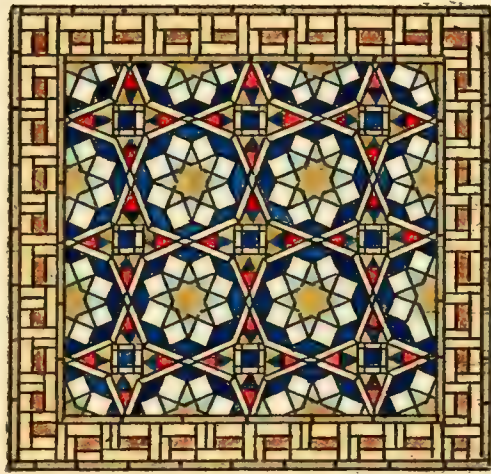
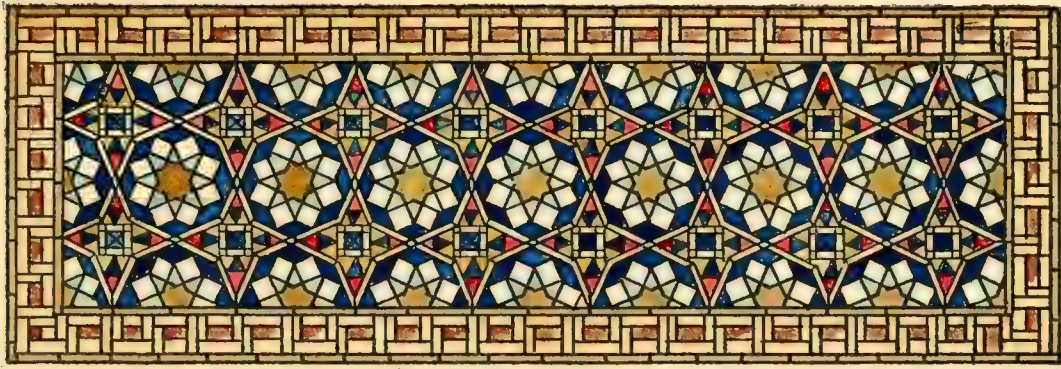


Wijn Door Kruis

Wijn Door Kruis







DESIGN FOR A DOOR LIGHT

W<sup>m</sup>. H. DRY DESIGNER







ДуоуЛеһэ

Б.М.С.С.







Vestibule Door Design Wm. H. Day Designer

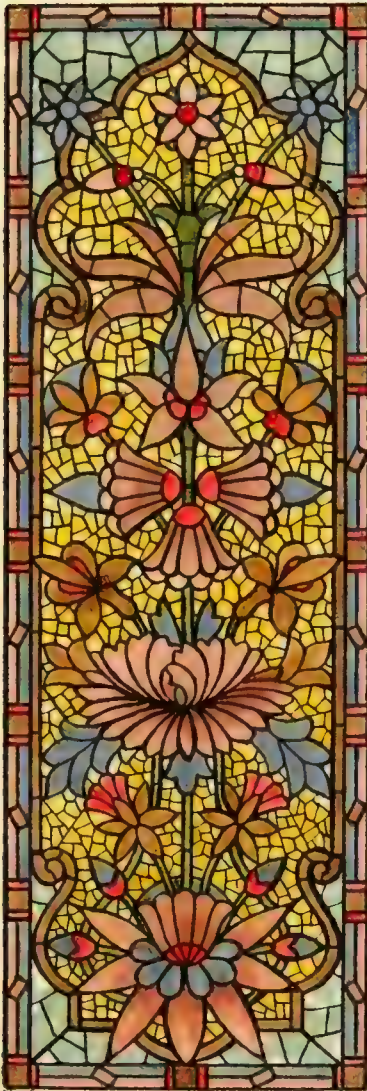




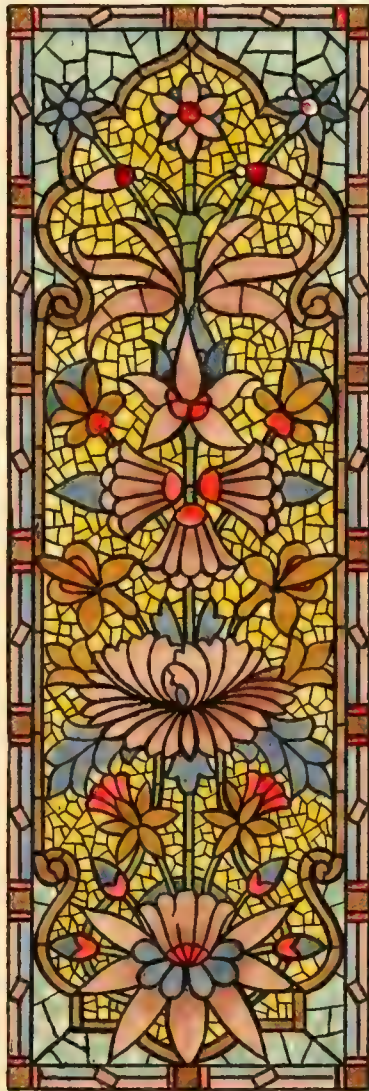








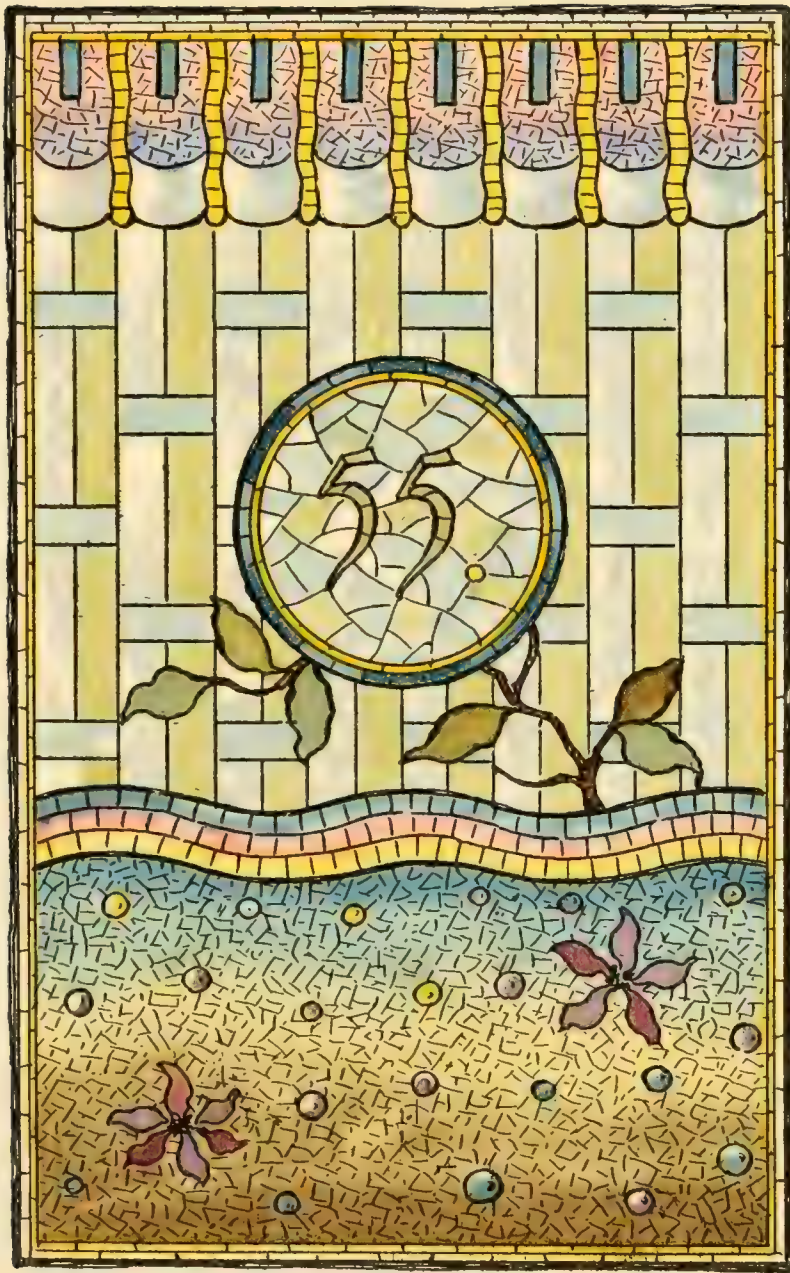
INDIAN DOOR LIGHT



W. H. DAY DESIGNER



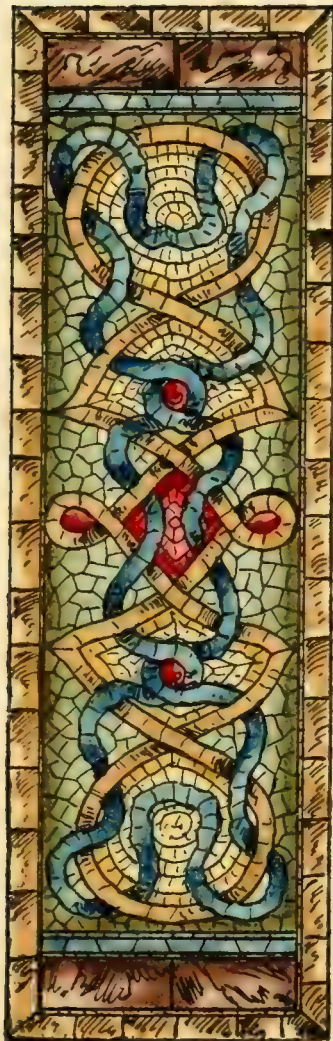




DOOR LIGHT

BY ALFRED PILGRIM





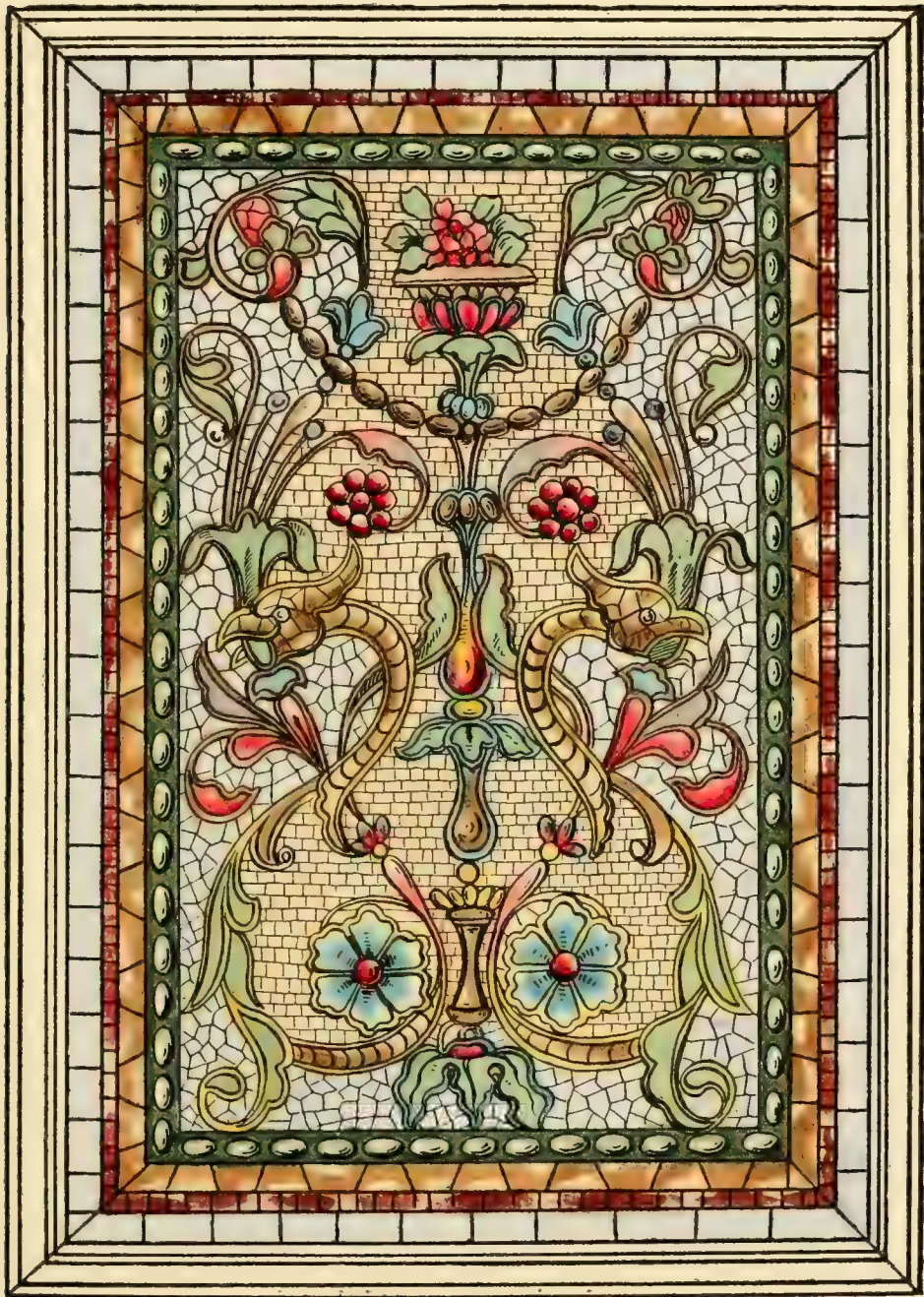
Side Light<sup>s</sup>  
L. LEDEKIE DEL.



Vestibule Door  
L. LEDEKIE DEL.







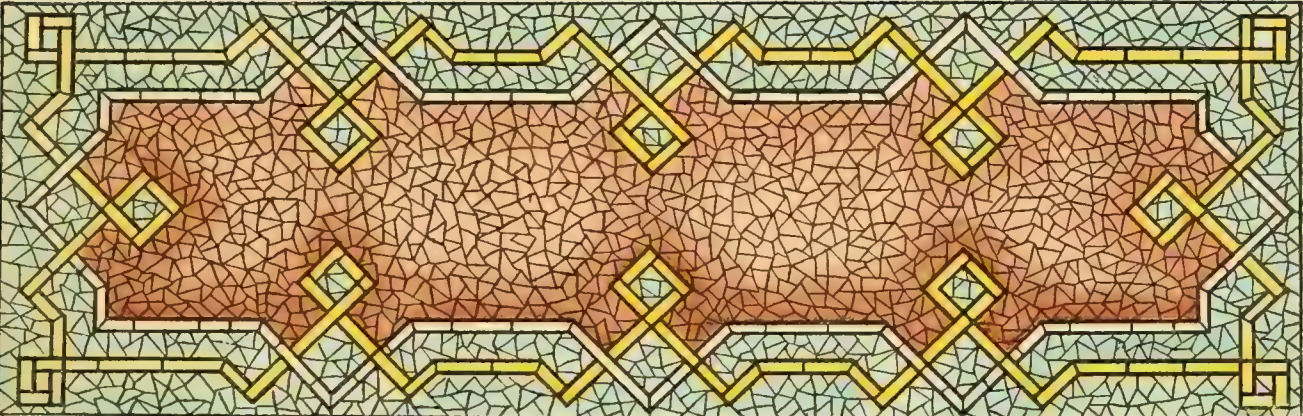






DESIGN: FOR: VESTIBULE: DOOR  
BY - SILVERED PILGRIM:



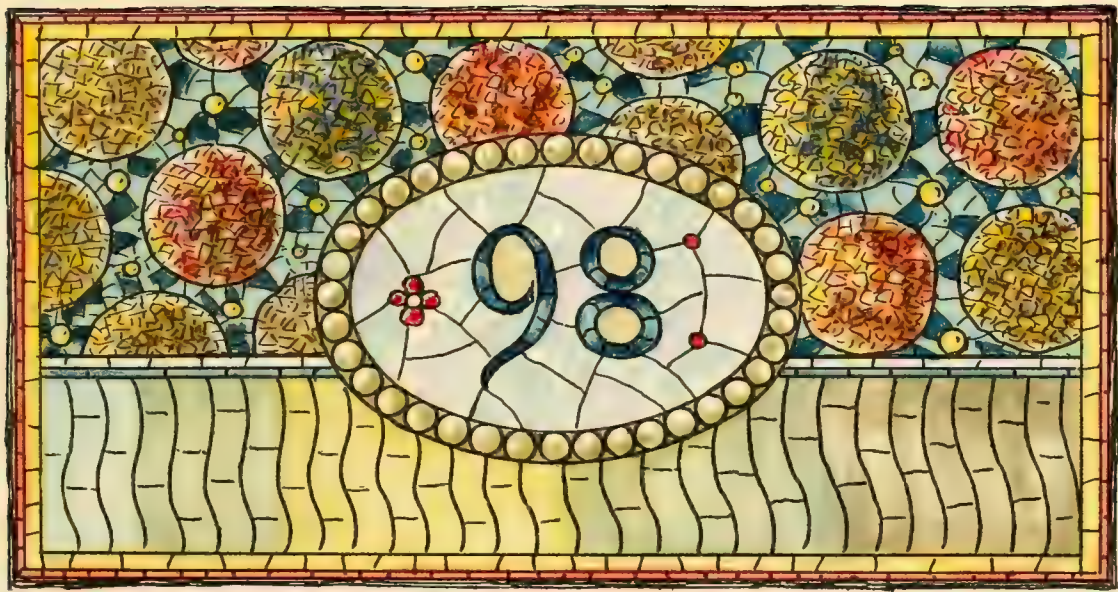


©FRANSON.

B. W. G. CO





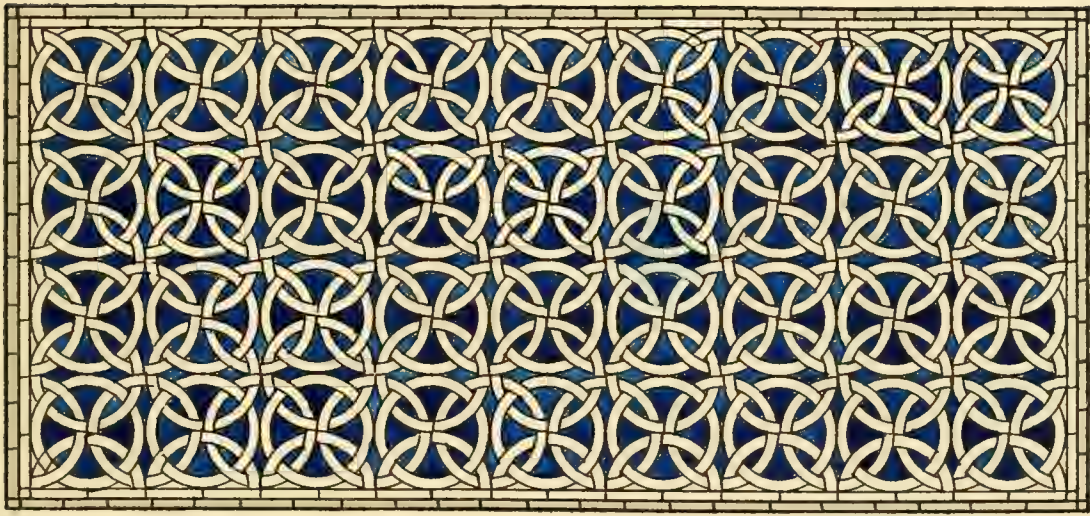


TRANSON: LIGHT:

BY: ALFRED: PILGRIM.



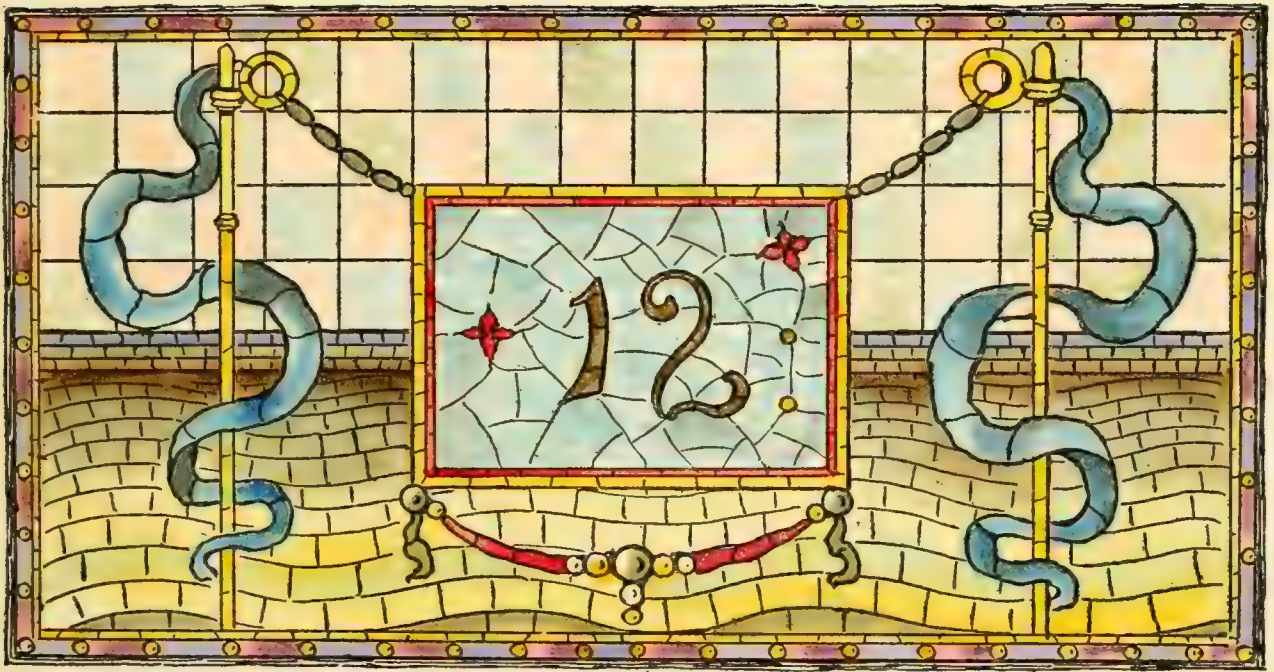




DESIGN FOR TRANSOM LIGHT

W. J. DAY DESIGNER No. 750





TRANSOM: LIGHT:

By: SILVERED: PILGRIM.



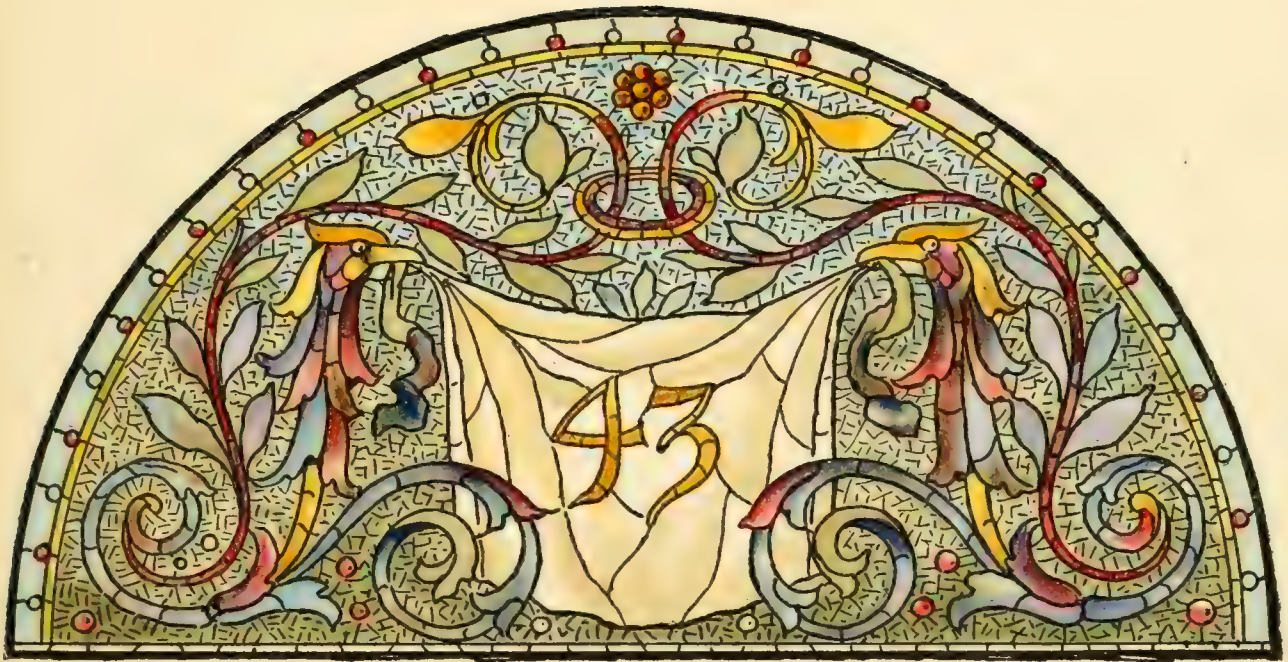




*Design for Parlor Triangulum By L. J. Lederer*







TRANSOME LIGHT:

By: ALFRED: PILGRIM:



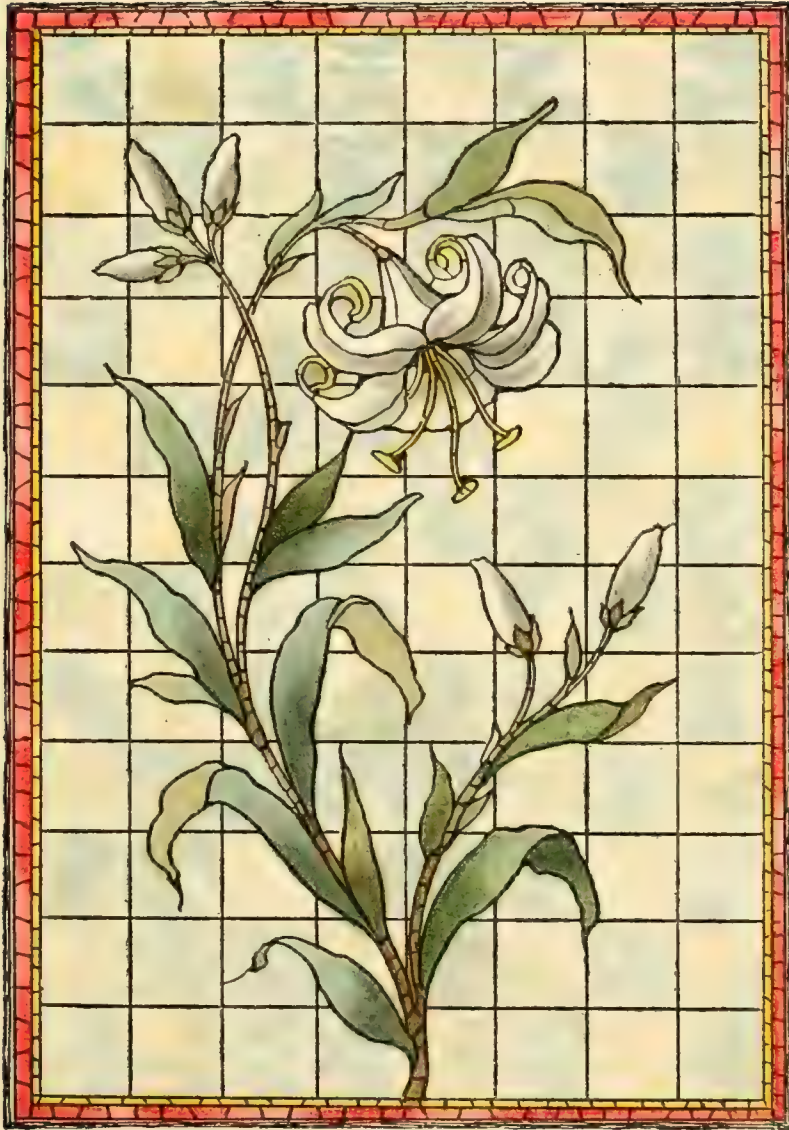


TRAYSON.

B. D. G. CO



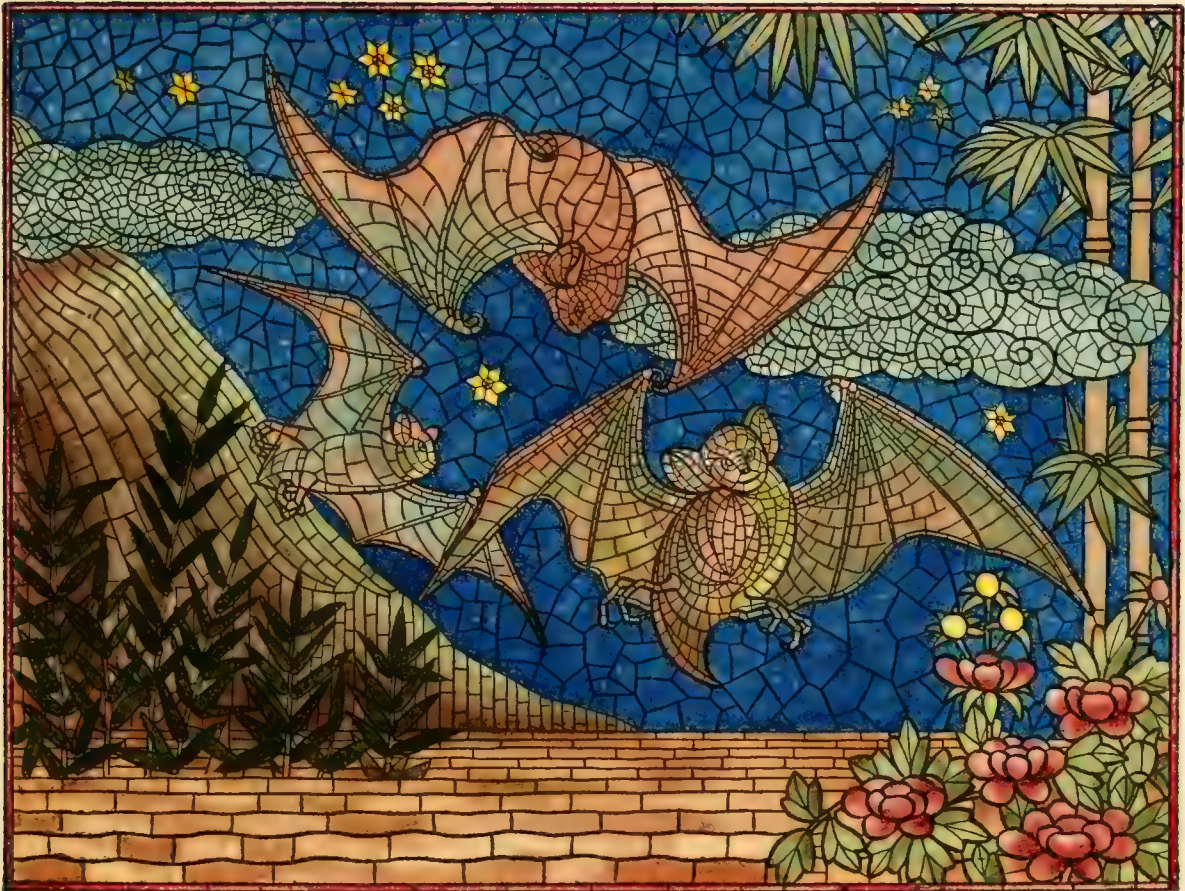




SILFRED. PILGRIM.



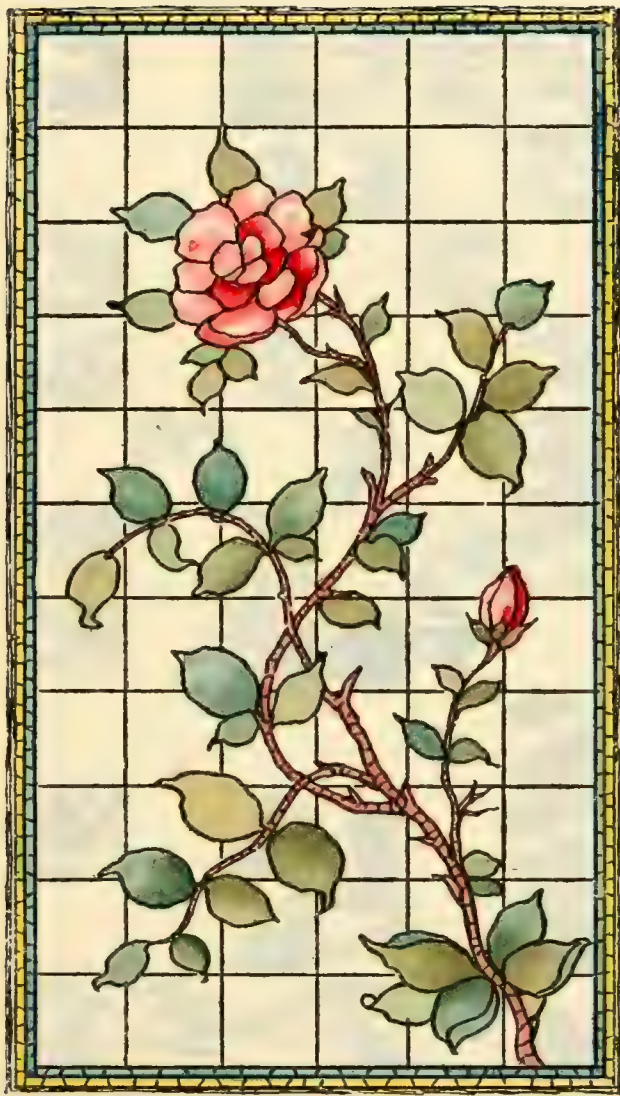




DESIGN FOR A JAPANESE WINDOW

W. H. DAY DESIGNER 6/753

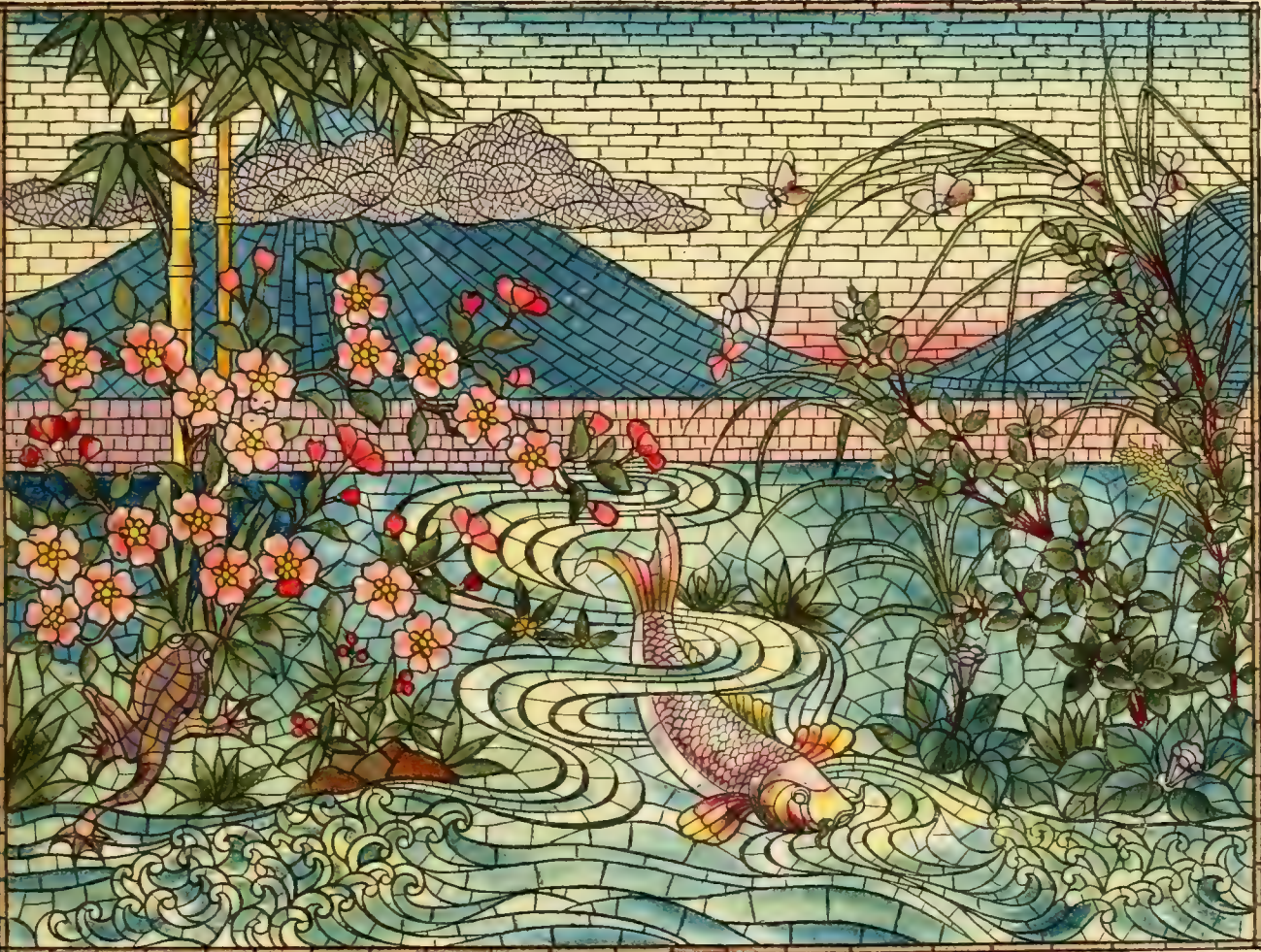




SIL RED-PILGRIM.





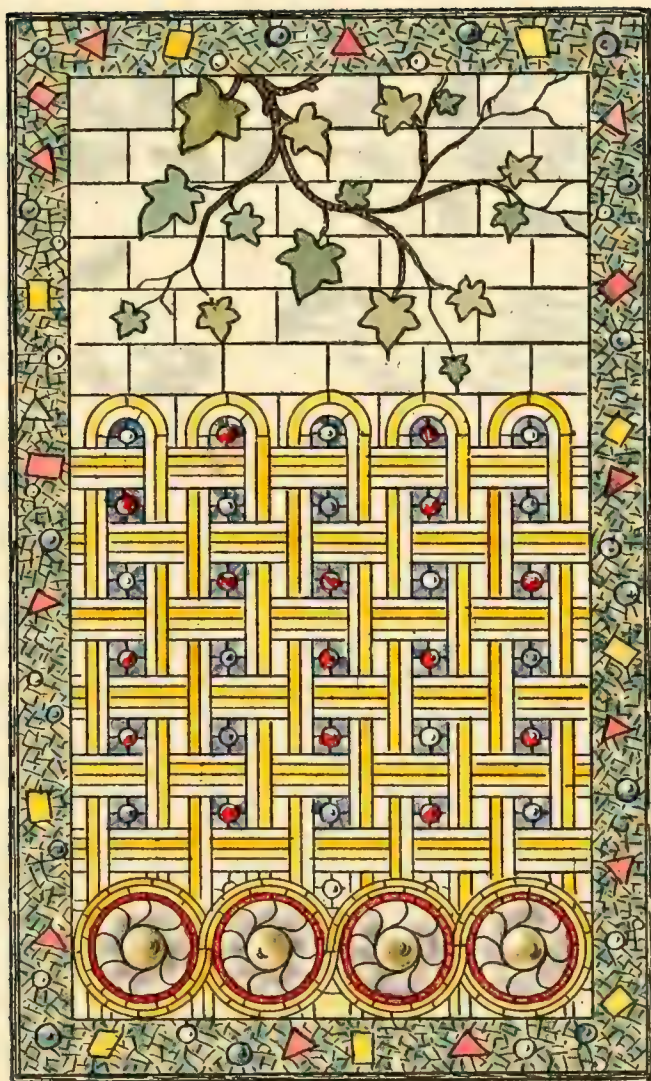


JAPANESE WINDOW

Wm H DAY







~ DESIGN FOR A RALDI: ~

~ BY ALFRED PILGRIM: ~



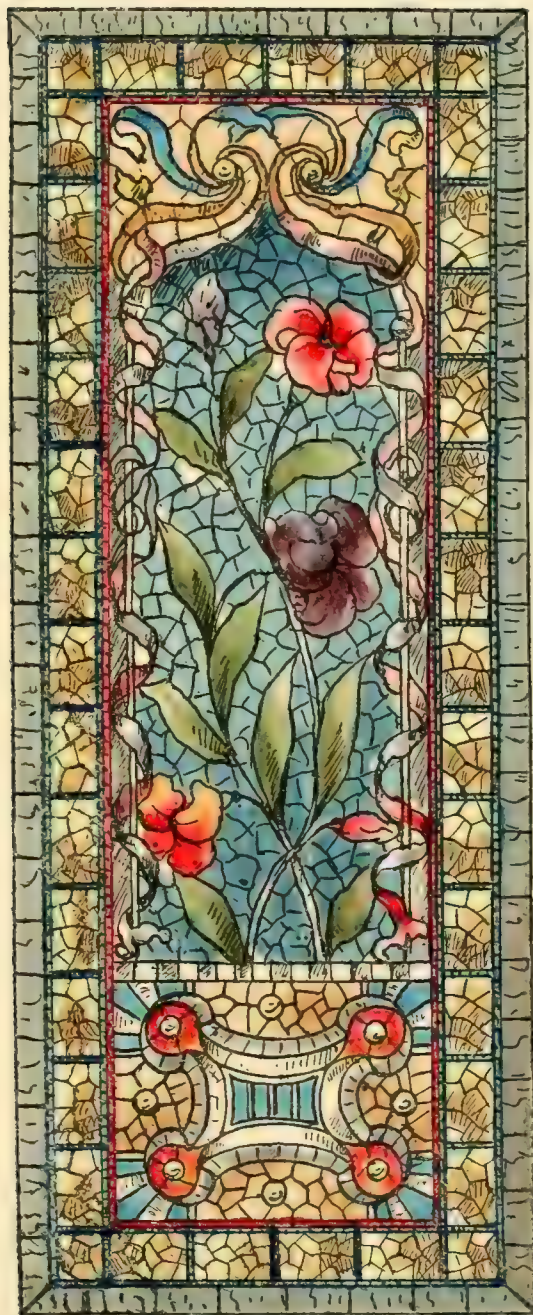


St JAPANESE WINDOWS

Wm. H. DAY DESIGNER







STAIR CASE WINDOW  
I. J. LEEDERLE, D.D.



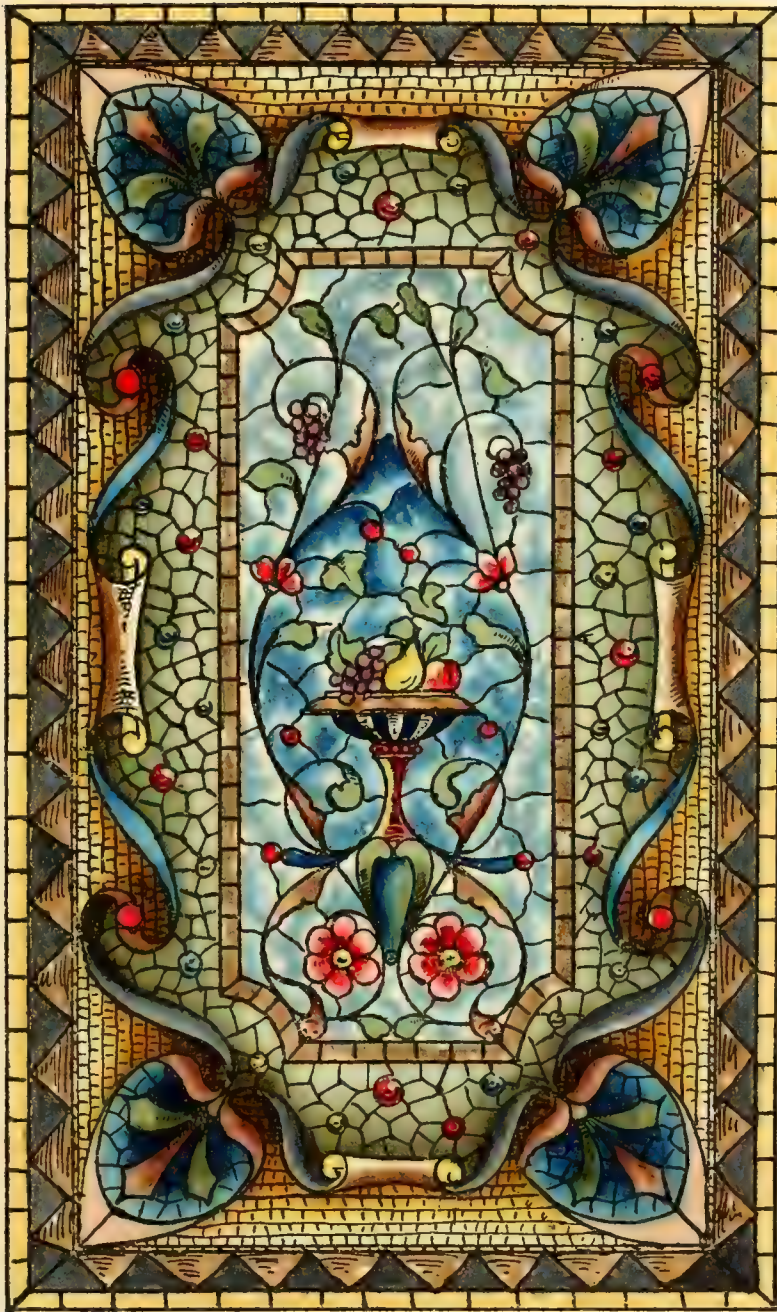




DESIGN FOR A JAPANESE WINDOW  
W<sup>m</sup> H. DAY DESIGNER







DINING ROOM WINDOW  
L. LEDERLE.







DESIGN FOR FLORAL WINDOW

WILLIAM DE WYLLIE DESIGNER

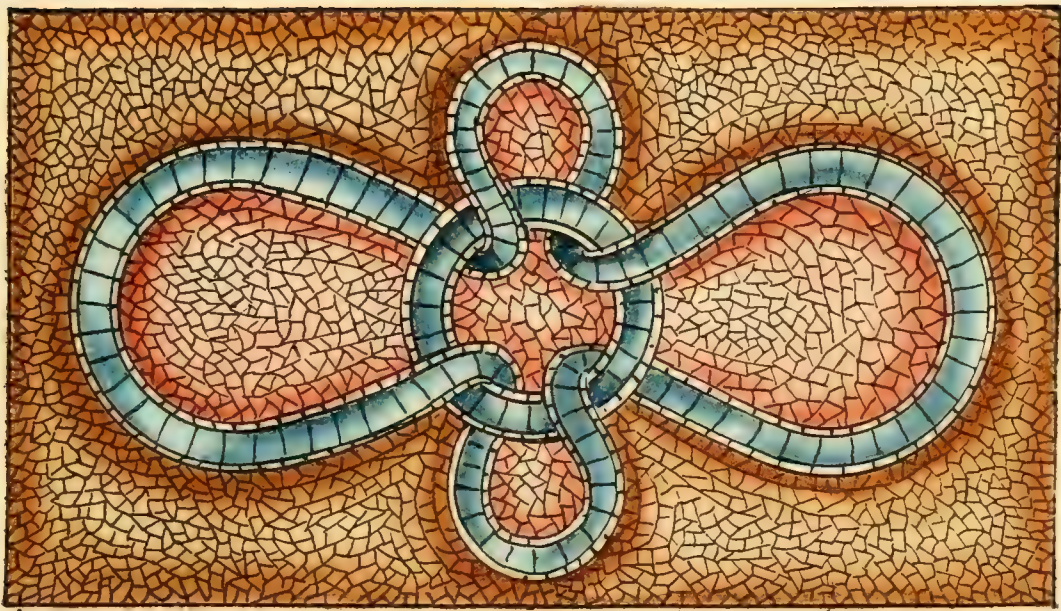




MORESQUE WINDOWS  
BY: STUART PILGRIM



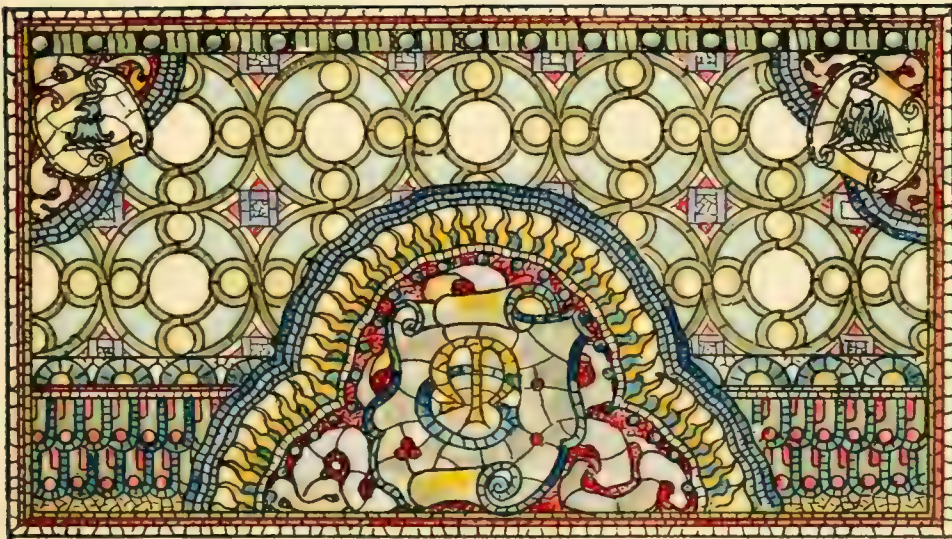




WINDOW BLIND

B. D. G. CO

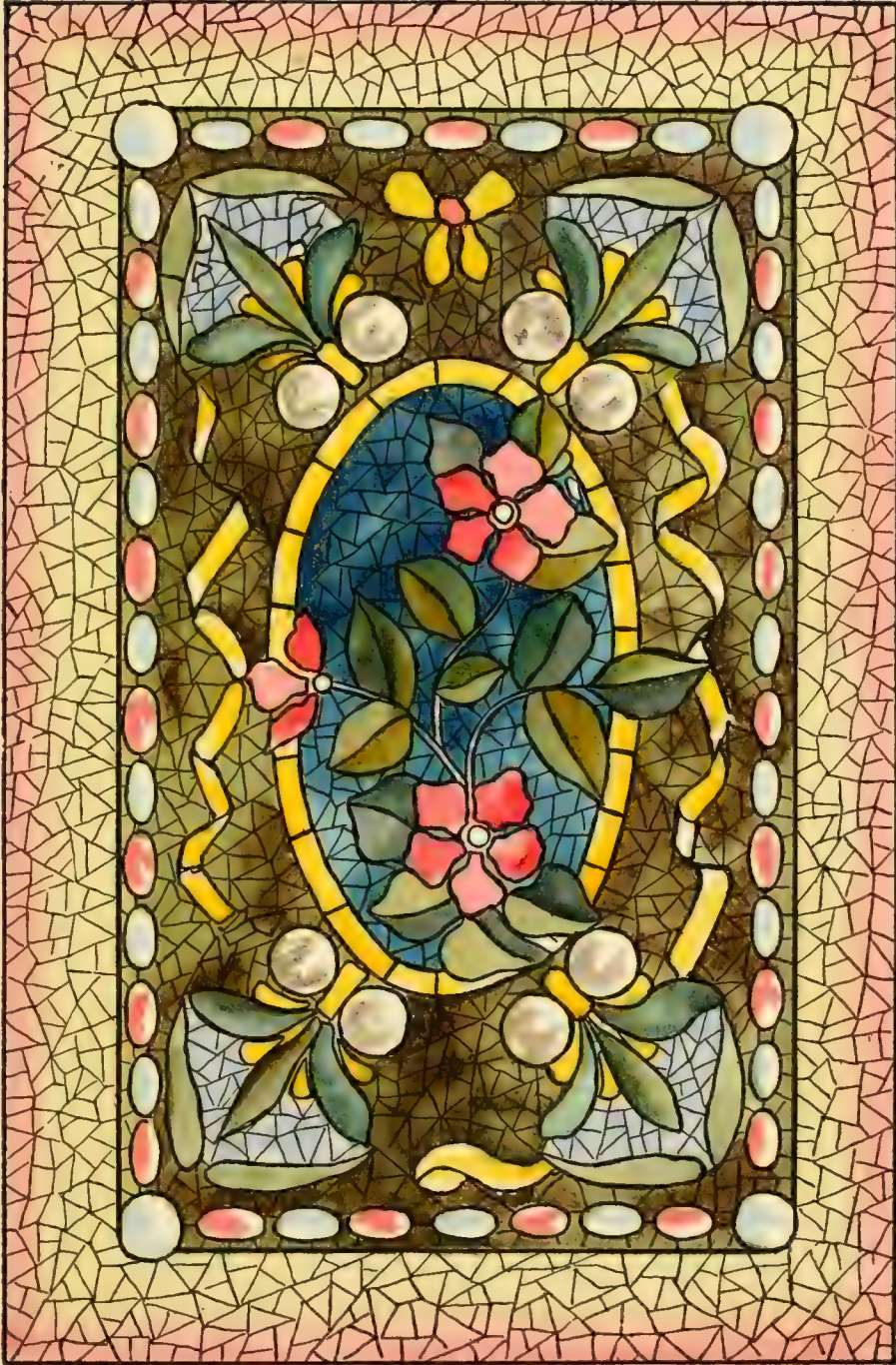




WINDOW SCREEN · DESIGNED · BY  
ALFRED · PILGRIM ·



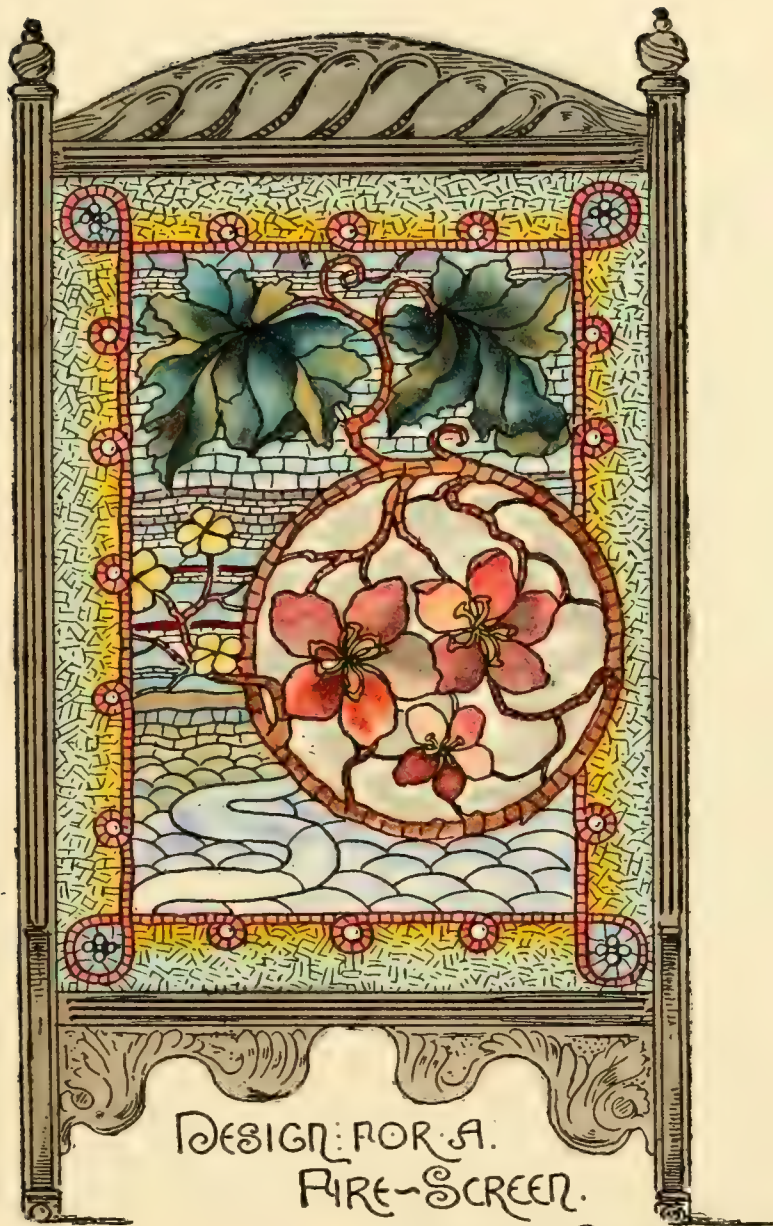




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DESIGN FOR A  
FIRE-SCREEN.

BY ALFRED PILGRIM.







Dining Room Window

Designed By Ber Day.  
B.D.G. Co.





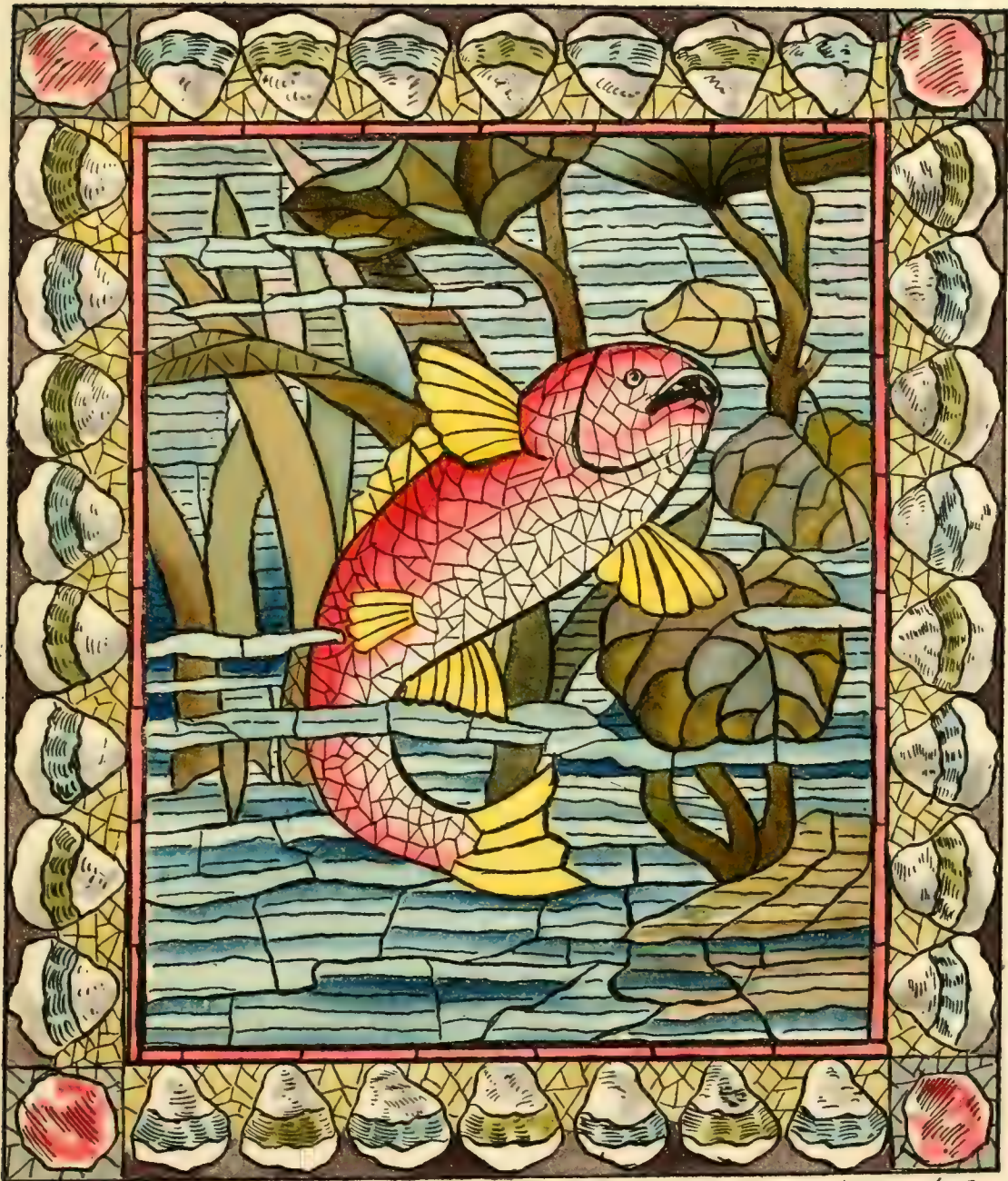


SCREEN

B. D. G. Co







SCREEN

B. D. G. CO







LIBRARY: WINDOW

— BY: SALFRED PILGRIM: —







PHYSIC: ROOM: WINDOW  
BY: ALFRED: PILGRIM





Design for Metal Ornament  
With Glass Background by I. J. Ledwith.



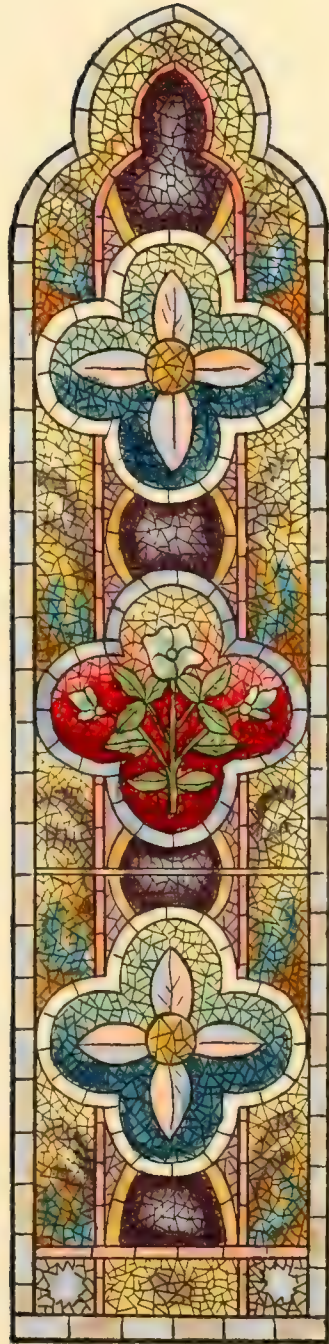




Designed By Fr. Verheyden

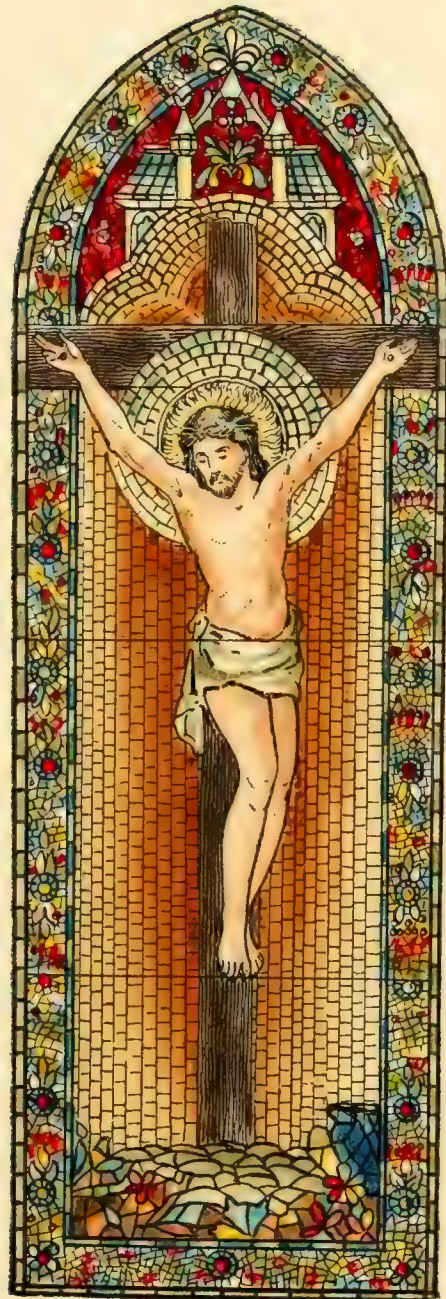
B. W. G. Co.



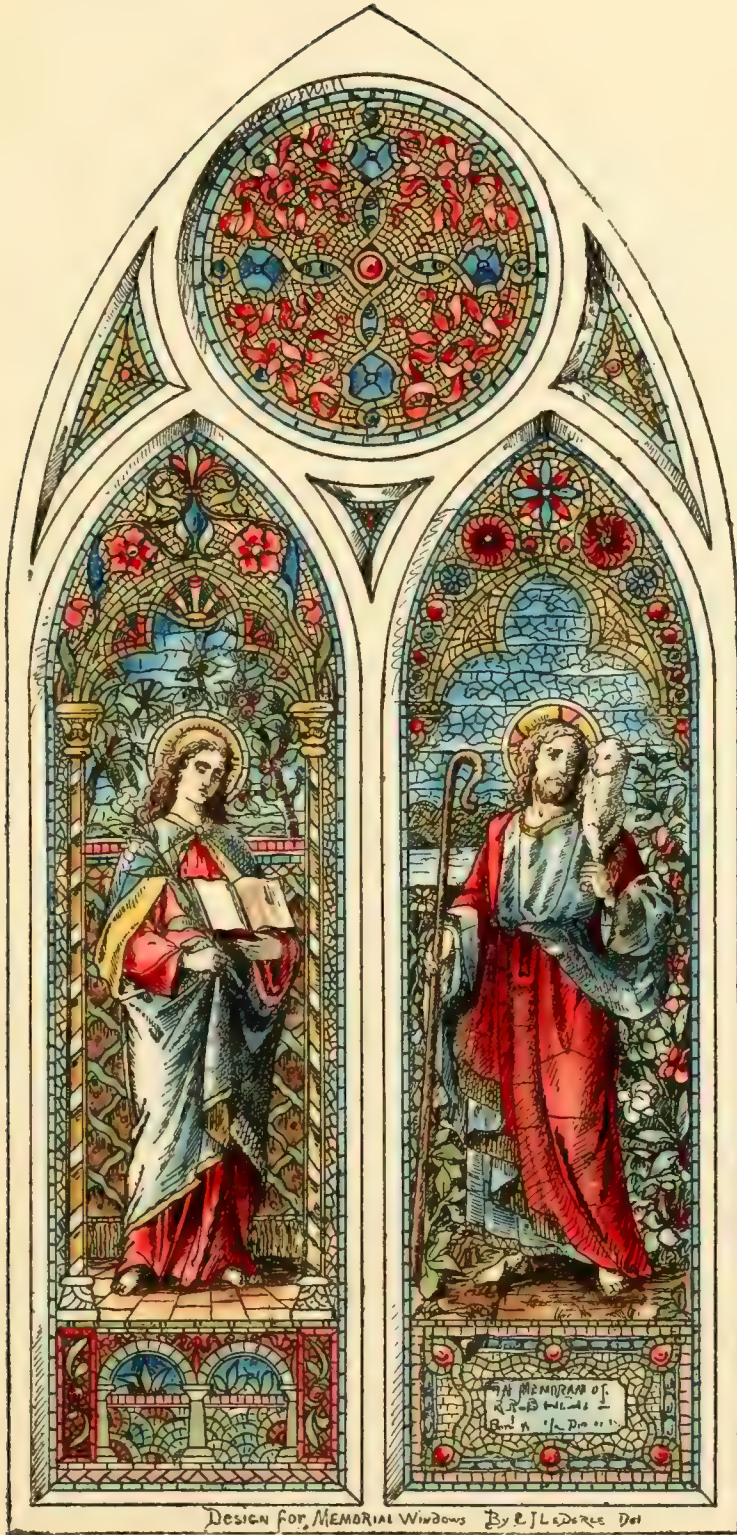












DESIGN FOR MEMORIAL WINDOWS BY E. J. LEDEWEE DEL







Design for Memorial Window. By L. Ledebur. Det.



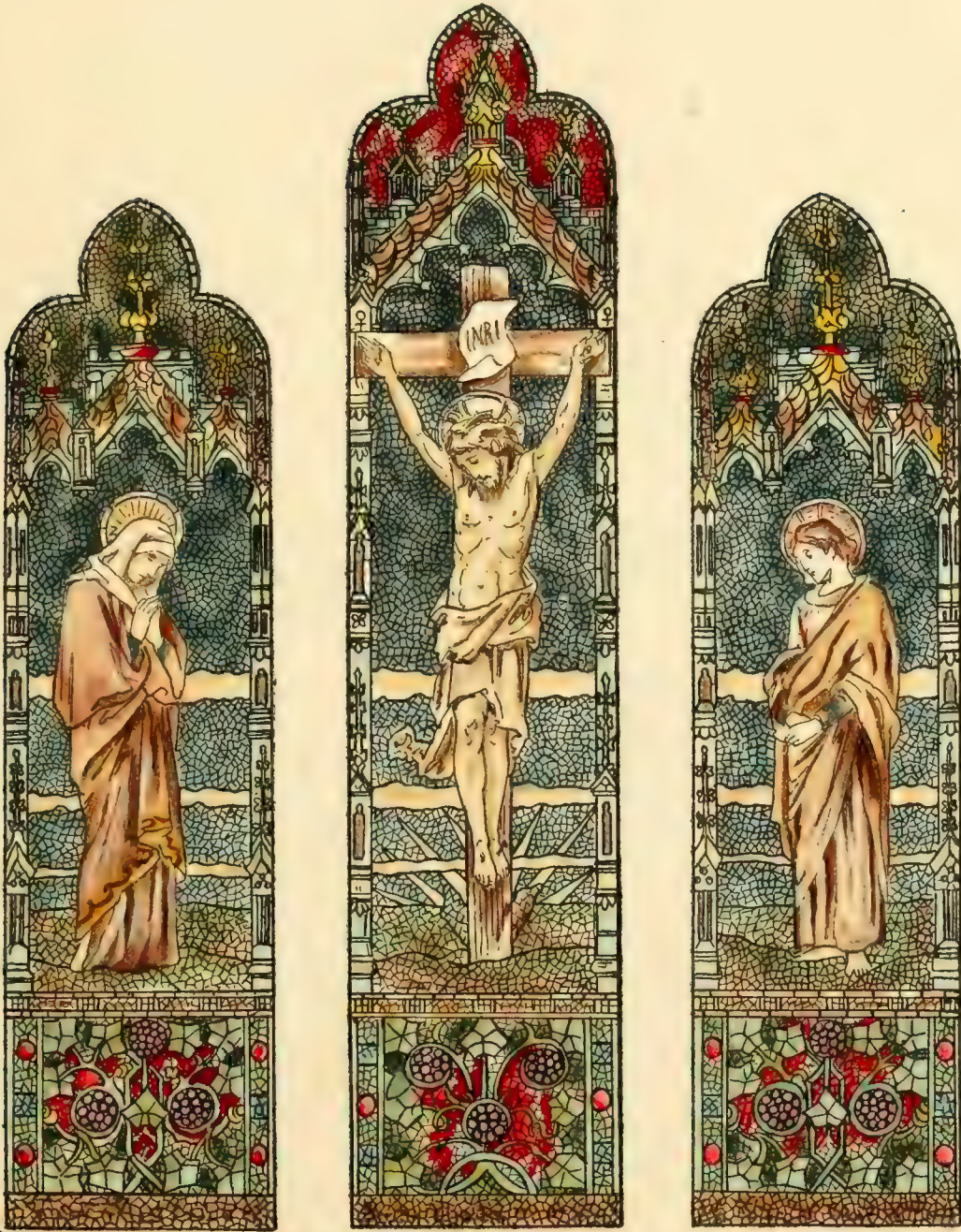




DESIGN FOR MEMORIAL WINDOW  
BY ALFRED PILGRIM







DESIGNED BY FR. VERHEYDERZ

B. M. G. Co.







DESIGNED BY FR. VERHEYDEN

B. D. G. Co.





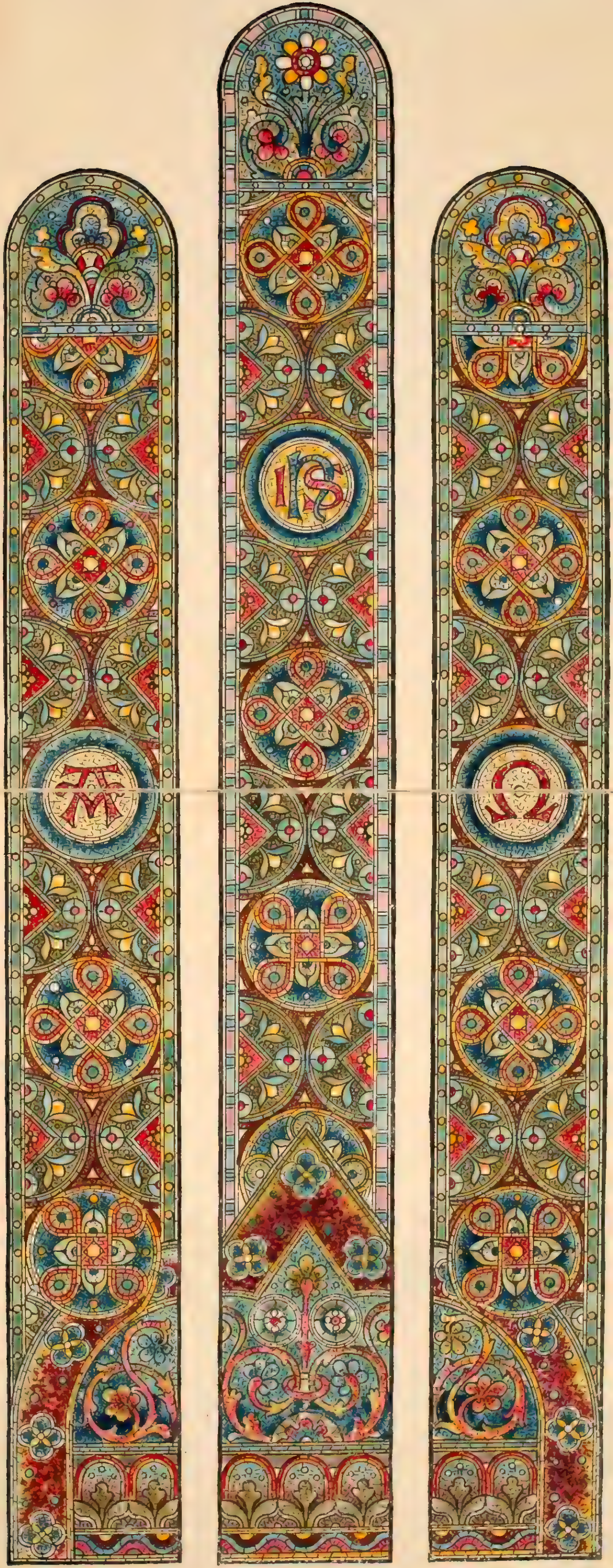


DESIGN  
FOR:  
A:

CHURCH  
WINDOW  
BY  
ALFRED PILGRIM







ALFRED PILGRIM.





















